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FROM MANY STUDIOS.

BY CHARLES M. SKINNER.

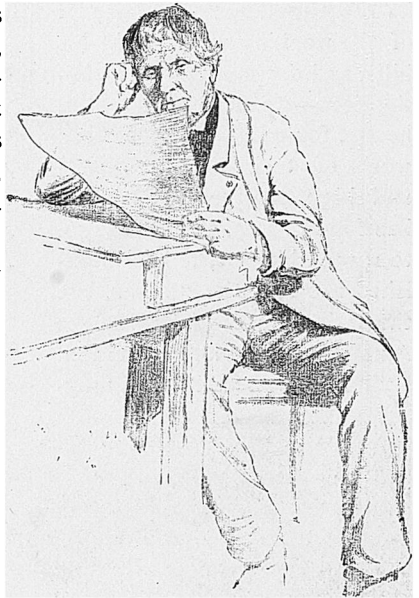
(With original illustrations by twenty-two well-known artists.)



Drawn by Howard Helmick.

"AN OLD NEGRO."

"He isn't writing as good poetry since he had his hair cut," was the allegation as to a certain versifier; but, per contra, we may say that the artists are painting better pictures since they snipped their locks. Long hair looks well on some people, but the world no longer accepts it as a sign of genius. This fact has an ultra-tonsorial significance; namely, that a man must win by achievements rather than by claims. Our American artist has always been a good fellow, usually a smart fellow, and always a gentle fellow, but there have been times when he did not work. He waited for inspiration. Those times are no more. Every studio is a workshop now, and the man who occupies it toils as hard as a mechanic and as conscientiously as a preacher. He does not write his art with a capital A, but he paints it with one.



Drawn by A. B. Doggett.

"INTERESTED."



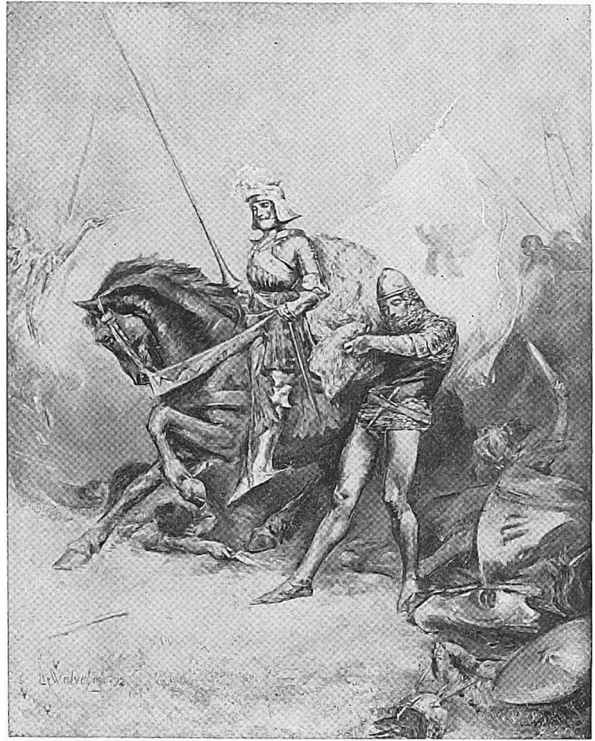
Drawn by R. B. Birch.

"A MODERN GIRL."

The outsider does not comprehend the amount of energy that goes into the making of pictures, the lives that are given to it, the miles of canvas and paper that are annually covered, because the layman sees only fragmentary results. He does not realize that an artist who is fairly well on in years has painted enough to supply every family in a small town with a picture, and that his studies and sketches might be measured by the

cord. Nor, it is to be feared, does he realize that the quality of work now done in America is as high as that of any nation, for he talks now and then about the lack of "art atmosphere," and about European precedence. Gammon! Most of Europe is bragging over pictures that were painted three hundred years ago, and precious bad ones many of them are.

The American artist, since he has "lined up" with the rest of the working world, paid his bills, and dropped his class distinctions—he was always too honest for cant—has produced work of technical excellence and high motive. Where he has found room, as in Chicago, to spread himself, he has astonished not only the natives, but the nations. He is daily a better American and a more individual stylist. The breadth and mag-



Drawn by Lee Woodward Zeigler.

"THE CRUSADERS."



From a painting by Orrin S. Parsons.

"TENNIS."



Drawn by G. A. Traver.

"WINTER MARKETING."

pleased by his workmanship and delighted by his play of fancy. We are better satisfied when we know what the man or woman is like who has captured our notice and won our approbation through any achievement of worth. In a brief way, the comments which follow are intended to supply this want. That the commentary is not elaborate is more the fault of limited space than any studied intention to curtail the remarks passed upon the artists whose accomplishments in many mediums are here reproduced. Culmer Barnes has a way of putting on paper, with a few direct lines and well-placed

nificance of this country, its higher aims and destiny, are getting into his subjects. The period of the blue peasant with wooden shoes is passing. Every exhibition in our cities offers a surprising variety of matter, and imagination is taking higher rank. American art is not only conscientious art as to technique, but it is art that expresses the mental sanity and independence and the sound morals of the people. It is wholesome art, and clean. Let the American citizen cease his complaining and buy American pictures. If he has no confidence in his own judgment, he has friends who will judge for him, and their verdict must be for the art of America.

NOTE.—It is not enough to see the product of a clever artist's hand and brain. One longs to know something of the personality of the painter or illustrator who has



Drawn by Harry S. Watson.

"READY TO START."

masses, the episodes of youth—its play-hours and its mild passions—which is clearly indicative of the artist's sympathy with his wee models. His chief work has been in the line of illustration for juvenile journals. His specialty is a broad one and admits of endless study—and amusement. H. Martin Beal is best known in the Eastern sections of the land. He is a familiar exhibitor in the Boston art shows and an industrious contributor to the illustrated periodicals of the "Hub" and thereabouts. His work is marked by refinement of manner and conscientiousness of execution. A portrait of Mr. Beal appears elsewhere in this number, and one can read in his reflected features the distinguishing traits of the man and artist.

Reginald B. Birch has the rare gift of a creative



Drawn by Culmer Barnes.

"A FRIEND IN NEED."



Drawn by J. H. Henken.

"THE EQUESTRIENNE."



Drawn by F. M. Howarth.

"A DRENCHING CASE OF THOUGHTLESSNESS."

mind, and a sensitive hand that is quick to realize in substantial form the imagery of his fertile brain. Birch is an Englishman by birth, an American by training, and a Frenchman in his ready grace and his aptness with the pencil. He regards the result as a greater thing than the method, though he is a man with a decided style of his own and a deep feeling for all that is genuinely artistic. As a monochromatic portrayer of children he is quite alone. Edwin Howland Blashfield puts forth in his highest achievements a stateliness of style and a certain old-world feeling. His manner and thought are of a distinctly mediæval flavor. His tendency is toward idealism in all things. He has a fresh-



Drawn by E. H. Blashfield.

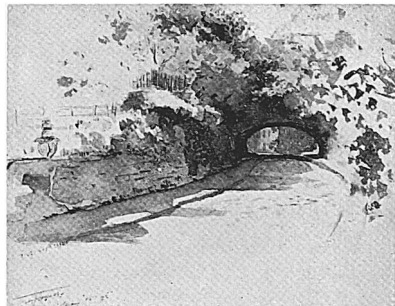
"THE GENIUS OF ART."



Drawn by Charles Howard Johnson.

"AN ELIZABETHAN."

ness of fancy that is somewhat reminiscent of Doré, though the difference between Blashfield and Doré is the difference between the trained draughtsman and the unskilled delineator. F. W. Cawein is a Southern artist whose principal work has been in the line of illustration. He draws with decision and has predilections for out-of-doors scenes. He has studied



Drawn by T. J. Fogarty.

"THE ARCHWAY."

character in the South until he has familiarized himself with its peculiarities, but, like a good illustrator, he has not confined himself to any one class of subjects. Warren B. Davis is one of our young illustrators to whom the future must have a promising aspect, if present honors count for anything. His best work has been done with the pen, and many of the leading periodicals have given place to his illustrations. Mr. Davis is not alone a worker in black and white, for he has executed and exhibited many pictures, in oil and water-colors, which have found genuine favor in critical eyes. A. B. Doggett is an illustrator who is not afraid of multiple themes; he would as soon be versatile as not. His method of



Drawn by A. B. Doggett.

"CONTENTED."



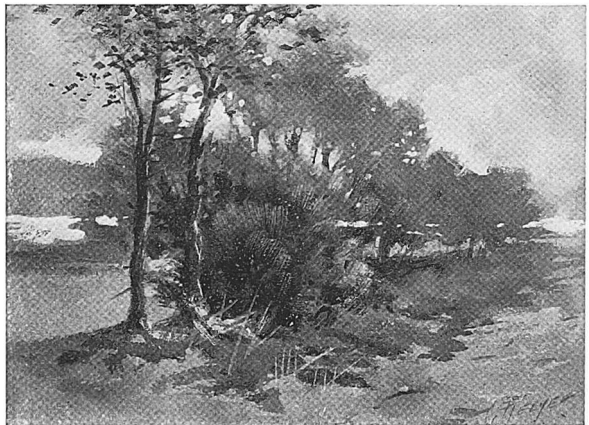
Drawn by F. W. Catwain.

"HUNTING."

drawing is unhackneyed, and his humor is neither vulgar nor super-refined. If one may read a man by his work, Mr. Doggett believes in the livableness of life and the picturesqueness of the present period and the people who make it. S. S. Dustin is given to picture-making in which the element of timeliness is very pronounced. Mr. Dustin would in all probability make as clever a newspaper editor as he is an artist, had chance and inclination moulded his life differently. His drawings have a serious, business-like air about them that cannot fail to impress itself, but which

does not in any degree destroy their artistic force. Thomas J. Fogarty is a name frequently met with in the corners of eye-tickling illustrations. He is a sincere worker and is something of a stylist. His drawings generally fit the text which they accompany, which cannot be said of all work one finds in the pictured papers of the day. Frank French is trebly gifted: he can draw a clever picture, engrave it on wood in most exquisite style, and write an article to accompany the engraving with a literary grace that betokens the born writer. Mr.

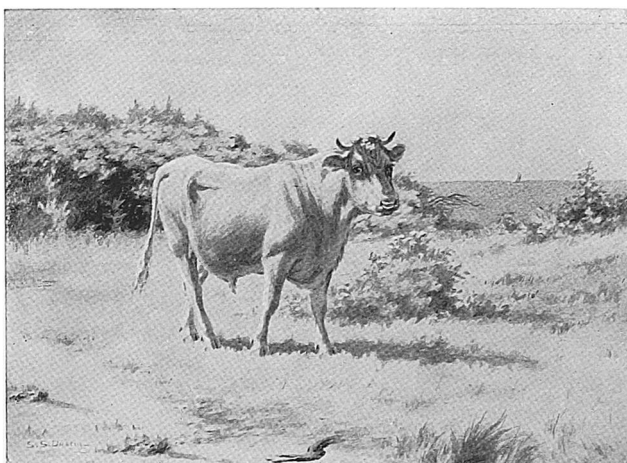
French holds forth for the dainty, the pure, and the picturesque in each of the sister arts to which he gives his time. It is an achievement to master three arts in one life-time—an achievement which many have endeavored to reach and but few have succeeded. Howard Helmick made his reputation by the cleverest character studies of the Irish peasantry ever given to public view. His paintings have been exhibited in the



Drawn by C. M. Relyea.

"ALONG THE RIVER."

Royal Academy of London and *the* Salon of Paris. He is now doing for the negroes of the South what he has done for the west coast peasant-folk of the Emerald Isle. Mr. Helmick is a graduate of the Ecole des Beaux Arts and a pupil of Cabanel. J. Henry Henken is skilled in figure work, though he is not ungraceful in his picturing of landscape. To a natural talent for careful obser-



Drawn by S. S. Dustin.

"HIS LORDSHIP."

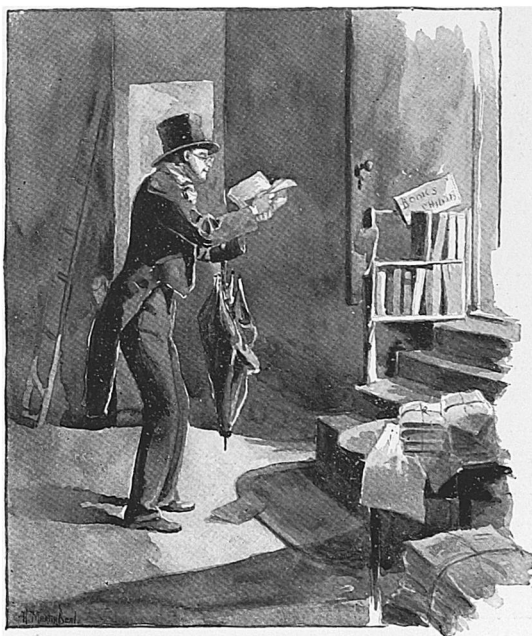


Drawn by Ilona Rado.

"GREEK MAIDEN."

vation he has added the acquired gift of sound draughtsmanship and ready imagination. The picture from his hand which is printed with these comments is a characteristic bit of illustration. F. M. Howarth has a style as firmly rooted to his name as the mountains are rooted to the earth. He works entirely on the humorous phase of humanity, and his fun is irresistible. While he disclaims any distinction as a true artist, he is as certainly an art maker as any profes-

sion-proud painter, for he has pleased a world of people; and, after all is said, the true end of art is the pleasure to be got from it. His fun is clear-cut, original, wholesome, and good tempered. Mr. Howarth attained renown through his "serial comic pictures." He is identified with Puck at the present time, and the examples of his facile pen here given are as good as anything of their kind that has yet appeared. Charles Howard Johnson is a versatilist or nothing. He is equal to any subject, and essays every phase of illustration. It is not often, however, that we see him in so thoughtful a



Drawn by H. Martin Beal.

"THE BOOKWORM."

mood as in the drawing which is here published. J. H. Knickerbocker has accomplished more in the department of newspaper illustration than in the more exalted but not more exacting spheres of painting and magazine picturement. Many of the skilfully rendered transcripts from nature, animate and inanimate, which have come into light in the ephemeral newspaper would easily do credit to the better magazines. Orrin S. Parsons is a painter of attractive women and social pastimes. He delights in out-of-door effects, and takes more pleasure in painting a flock of sunlight as it falls on the face of a



Drawn by J. H. Knickerbocker.

"IN THE GARRET."



Drawn by Maud Stumm.

"THE WATER-COLORIST."

pretty girl than most artists can extract from an elaborate and long-studied historical or episodal composition. One of the best things yet

achieved by Mr. Parsons is the charming painting here reproduced. Ilona Rado is one of New York's clever woman painters who have obtained their artistic education abroad, and combine this with their native culture to the end of making their accomplishments take rank with the work of the sterner sex. In pictures of the kind here reproduced Miss Rado excels. C. M. Relyea has made his best drawings for Life. He is a studious illustrator. His penchant is society episodes, in which well-dressed men and semi-dressed women largely figure. Mr. Relyea's talent may be analyzed in the accompanying drawing, which is somewhat out of his ordinary vein. Miss Maud Stumm is a painter of portraits and



Drawn by Frank French.

"A CHRISTMAS VIGIL."



Drawn by Howard Helmick.

"THE PRODIGAL'S RETURN."

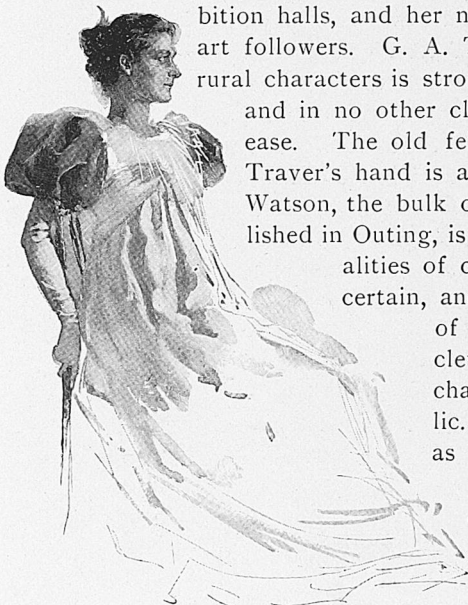
figures, mostly in idyllic style, and her work is noticeable chiefly for its refinement of color and delicacy of drawing. Her pictures are frequently found in the exhibition halls, and her name is yearly becoming more familiar to art followers.

G. A. Traver is an illustrator whose liking for rural characters is strongly asserted whenever opportunity offers, and in no other class of subjects does he appear so much at ease.

The old fellow in the picture here given from Mr. Traver's hand is a capital study, capitally made. Harry S. Watson, the bulk of whose illustrative work has been published in *Outing*, is fast becoming one of the strong personalities of current monochromatic art. His style is certain, and his information accurate.

The old lady of his picture here produced is a swift and clever bit of pen-work, and is one of his most charming line sketches as yet given to the public. Lee Woodward Zeigler is as industrious as he is talented. He is, to judge from his picture in this issue, a delver in books as well as a student of the human countenance.

The output of many studios is so fully illustrated by the reproductions which accompany these words that no further comment is requisite.—Ed.



Drawn by Warren B. Davis.

"POSING."